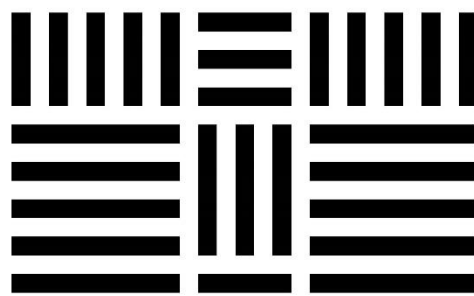


2023

EXPERIMENTAL

PRINT PRIZE



Artist Statements and Biographies

Andrew Browne

Craquelure (silver) 2022

aquatint, spit-bite, drypoint on Japanese silver paper chine collé on BKF Rives paper

Courtesy of the artist and Tolarno Galleries, Melbourne

The print evokes the craquelure (cracks) inherent in even the most streamlined of industrial surfaces, inevitably commenting on the ultimate degrading of the most pristine of intentions. In colliding the organic with the manufactured the image heightens a tension between the hand and machine-made, a philosophic as much as technical question that contemporary society continues to juggle. More specifically the image might also be seen as a highly reflective window, with a veneer of degraded 'film' - as in signage. Its metallic reflective surface is highly reactive to light and the environment around it, making the printed image a combination of intaglio techniques, fugitive at one moment, pale and ethereal or dark and resonant at others.

Andrew Browne has exhibited across Australia at public and private galleries for over four decades. His works are held in numerous institutional and university collections, and been featured in significant surveys of contemporary art at state and university galleries since 1995. His exploration of the print medium began in the '70s and has continued since, including during his Collie Fellowship at the Australian Print Workshop (2013) and through various commissions including Geelong Gallery and Art Angels WA. His prints are held in collections including the The British Museum, NGA, NGV, AGWA, Bendigo Art Gallery, Gippsland Art Gallery, and Curtin and Murdoch Universities.

Bronwyn Calcutt

Inhabited 2023

acrylic on paper pianola roll

Courtesy of the artist

This work has evolved from the fortuitous discovery of some old pianola rolls in an op shop. The rolls are a kind of music-made-visible that enable anyone to “play” the piano by pumping air bellows with their feet as the keys play themselves, an experience I found magical as a child. I decided to give these precious found objects a new life and repurposed the rolls as printing stencils onto canvas producing complex and evocative markings from which I work intuitively. Each piece evolves uniquely from the inherited code and textures of the printing process revealing imaginary worlds, organisms and entities. Some works are created from scrolls printed onto large canvases, others transfer single verses onto paper, but most are developed onto the pianola rolls themselves, as evidenced in the work displayed here. The work thus sits in a terrain traversing music and visual art, arising from and woven into the other.

Bronwyn Calcutt is a Melbourne artist whose practice traverses music, visual art and performance. Originally trained in architectural design and music, her work has embraced musical direction, set design and playwriting for professional theatre companies, performing one-woman shows that have toured nationally, production of albums of original music, and the formation and direction of community choirs. Currently completing a Master of Fine Art at RMIT, her most recent work aims to open new hybrid spaces in which the languages of music and painting can interact.

Sarah Canham

The House I Never Built 2022

hand built clay stoneware, screen printed, finished with oxide, slip, glaze, and printing ink

Courtesy of the artist

Using the hand-built form provides endless possibilities to explore themes and techniques, printing on clay. The techniques used come from my explorations in monoprinting, collagraph, and passion for creating with clay to create depth in form and discourse. Amidst prolonged Covid lockdowns my focus shifted inward to centring on the concept of 'home'. The 'home' is a symbol of hopes, dreams, comfort, family and future. It is a place and an idea, and can also represent a time of sadness, fear and loss. The anecdotes, story and architectural drawings are used in an abstract way to inspire this piece and contextualise my response. My recent work portrays the concept of home using imagery, tone, pattern, line, texture and words. These are deliberately chosen to reflect homes and stories inspired by my own experience, and a series of homes belonging to family and friends and what home means to them.

Sarah Canham is an emerging artist, delving into the profound connection between science and nature through print and clay. Armed with knowledge from her recent studies in Visual Art and Masters in Environment, her multidisciplinary approach intertwines artistic expression with environmental consciousness. Her work explores textures, stamping, and printing techniques with clay, creating unique forms portraying the delicate balance between humanity and the environment, the natural and built. Sarah's experiments with surface treatment blend screen printing with glaze, slips, and oxides to create a captivating depth. Her art encourages viewers to engage with narratives woven through her pieces, and to explore their own perspectives.

Hannah Caprice

Sum of our parts 2023

artist book consisting of line etchings on Japanese Usu Kuchi paper

Courtesy of the artist

We are many things. Many of the things we are, we share. 'Sum of our parts' is a playful interpretation of the search for connection and intimacy using the exquisite corpse as a metaphor for fragments of the self. Two creatures face each other, and as the pages turn, a part of one becomes a part of the other. The translucent nature of the Japanese paper allows the marks of these fragments to emerge on the reverse side as the viewer hands each part over. As in many relationships, we encounter, observe and share parts of the self. There is a merging that occurs when we grow close, and a realisation that perhaps we are not as different or peculiar as we believe. While there are usually only two creatures present in the spread of the book, we lose count of the many possibilities each creature can become.

Hannah Caprice is a Canadian–Australian emerging artist with Indo-Trinidadian and Slavic heritage. Her current work explores themes of hybridity, belonging and intimacy. As a cross-cultural kid, she notices a strange beauty in being an adaptable misfit: belonging everywhere and nowhere; feeling fragmented and whole all at once. Hannah completed a BFA in Printmaking at RMIT in 2019. She was the 2020 recipient of the Australian Print Workshop Collie Print Trust Scholarship for Emerging Victorian Printmakers and was a 2020 Studio Sponsored Resident at Baldessin Press. She is currently undertaking her Honours degree in Fine Art at RMIT.

Di Christensen

Re-Earthing 1: Burrowing 2023

drypoint etchings, charcoal, pastel, ink and tarlatan on
Fabriano paper

Courtesy of the artist

This work is inspired by the beautiful tree ‘tattoos’ I ‘read’ on my daily walks along the Edgars Creek in the North of Melbourne. They speak to me of industry, death, decay and renewal. I make rubbings, enjoying the tactility of the indentations, and see these ‘tattoos’ through the photographic lens for drypoint etchings. I explore the lines as I draw, print and paint them, their fragility and strength. Adding layers of earthy charcoal and pastel with ink that oozes down the paper as the sap from scars. This bush is no wilderness or even remnant, these are indigenous mono species, ‘replanted’ in orderly ‘forest’ rows in the 1980’s. The ‘Coburg Badlands’ of my grandfather’s youth, where industrial detritus and chemicals flowed freely down the engineered trapezoid drains. Today, our community plants understoreys, and we embrace diversity, while I document this slow devouring by burrowing insects in preparation for regeneration.

Di Christensen is an art maker in Naarm (Melbourne). An optimist whose love of mark making, and repetition guides her drawing, printmaking and painting adventures which she often brings together as installation. Completing an Advanced Certificate of Art and Design (Studio Arts) at Footscray TAFE in 1992, she continues to practise, most recently from her garage studio. Di has incorporated art into her working life as a Community Artist, Visual Arts Specialist in disability services and currently, an Art Technician. Di has shown her work in various venues, including cafes, shops, artist-run spaces and community-based art galleries.

Melanie Cobham

FROST (Documenting Winter in the ACT) 2022

lumen print

Courtesy of the artist

FROST is a lumen print attempting to grasp and record the ephemeral. Transient and ever-changing, lumen photography explores less hazardous ways of documenting, moving away from traditional analogue processes that corrode nature as they document it. The work proposes an alternative way of mark-making, considering the agency of the non-human. *FROST* was made by exposing photographic paper to below-freezing temperatures, allowing intricate webs of frost to form over it. The work is the result of a precarious balance: as light creates an impression, it simultaneously melts the frost away. The camera-less images complicate the micro and macro dichotomy, appearing at once like magenta ropes of muscle fibres and aerial photographs of seared landscapes – of mines.

Melanie Cobham is a Uruguayan-born, Melbourne-based artist, working across disciplines to examine the inextricable connection between identity and place. Her work, diverse in medium and format, permeates the familiar to pose questions on language, colonisation, migration, and identity. Cobham has studied Design, Fine Arts, Filmmaking and Silversmithing. Her vastly interdisciplinary practice manifests in the form of drawings, etchings, installations, photographs, and weavings. She has recently completed a Master of Contemporary Art at Victorian College of the Arts, and actively participates in talks and exhibitions both nationally and internationally.

Mimmo Cozzolino

Metamorphosis 2023

hand printed grease proof paper, light card, programmable LED coloured lights, light bulb, Perspex box, tape, pins, glue

Courtesy of the artist

In *Metamorphosis* I set out to experiment with a way of making prints that was intuitive, more gestural and less technical. Simultaneously I was interested in exploring and utilising paper and ink transparency, and back-lighting, as an emotional trigger. The imagery I employed included direct transfer prints from real leaves, foliage and twigs, found objects and children's masks I used as stencils, together with my own drawn and hand-cut stencils. The use of inexpensive 30 meter rolls of kitchen grease proof paper was liberating in that I wasn't concerned about making mistakes and wasting expensive materials. After creating some 250 printed drops 30 cm wide by about 120 cm tall, I edited the results to 50 prints. I spent some three weeks further culling and collaging the prints loosely around a Perspex box, always being open to unusual juxtapositions of shapes and stories for viewers to construct meaning.

Mimmo Cozzolino – I draw, paint, collage, video and photograph. For the past 2.5 years I have experimented using printing/frottage (without a press but using an inked roller) utilizing stencils I create. I print on inexpensive paper (i.e., kitchen greaseproof paper). I explore ways to utilise transparency in paper and back-lighting as an emotional strategy. In 2003, with *Arcadia del Sud* (a series based on photographs from my adolescence), I won the overall prize in the Leica/CCP Documentary Photography Award. To date I have mounted seven solo exhibitions and participated in ten group shows.

Marian Crawford

WAVERING 2022

artist book, relief prints and letterpress

Courtesy of the artist

Printed from found textiles – bags that hold citrus fruit, milliner’s mesh – the images that cover the pages of *WAVERING* record unravelling grids. Their unsteadiness offers a sense of pattern and of space that is reliably irregular. Only two colours have been used to print this book: viridian green and violet. Jarring and raw on their own, together these colours work to create colourful exchanges of energy, pulsations and reverberations. At some points this activity veers toward interference and a flickering static. Solitary words associated with the adjective *wavering* are printed in juxtaposition to the image-filled pages. The texts extend the signifying possibilities of the unsteady grids, and then perhaps to a subtle inventory of the vacillations of contemporary politics.

Marian Crawford is a visual artist whose artworks explore the relationships between the book, fine art printmaking processes, and the printed image in contemporary culture. She has presented her creative works and writings publicly for over twenty years, and her artist books are included in the collections of Geelong Gallery, Monash University Library, National Library of Australia, State Library of Queensland, State Library Victoria, and The British Library. Crawford is a Senior Lecturer in Fine Art at Monash University Art Design and Architecture.

Greg Creek

Bodies Politic (Isabella I of Castile / Vladimir Putin of Russia) 2023

body prints, print transfers, screen prints, excised fragments, mixed media on cut, sewn paper, aluminium frames, transparent acrylic sheets, aluminium tables
Courtesy of the artist and Sarah Scout Presents,
Melbourne

Bodies Politic is inspired by the classical anatomy display of the dissected cadaver laid out for study on tables representative of the bodily 'continents' (head, neck, thorax etc). My body is inked and printed on paper, forming a ground or landscape from which the image of skin, edges of limbs, hair emerges. The private is made public, opening-up the body to political actions, protestation and defacement via further print and marking processes. Small ink-jet transfer prints of historical political leaders' heads are attached, eliciting a comic shift in scale as power-ranger-esque abject caricature. This is absurdist play on the power to maim that historical leaders continue to wield over the common body. Thus, corporeal tables stand in space between which the viewer can move, connecting one body to the other, implicating themselves. We might ask, "who would do that to a body?" But then whose body is it anyway?

Greg Creek is an Australian artist who has presented group and individual exhibitions in Australia, the UK, Europe and Asia. His practice represents a political perspective on personal and public histories, weaving naturalism, fiction and ideas from speculative fiction into allegories of contemporary experience. Extended drawing projects explore the materiality, processes and installation space of drawing and graphic satire to address the volatile relationship between the individual, the political body and social contexts.

Kaye Dixon

Under the Milky Way 2022

cyanotype print

Courtesy of the artist

From the series *Bone Women: Re-membering the Journey Home*. When building the boats, carrying the Bone Women, I imagined them sailing over the ocean under the starry skies. In this body of work, this desire has been achieved through painting, photography, and the alchemy of cyanotype. Bone Women remind us to re-member to journey home to the magic and medicine deep inside the soul of the feminine. This is a journey based on the Way of the Feminine. Using intuitive wisdom and navigating by the stars over the seas to find new land; where the sacredness of Mother Earth, the mysteries of the universe and the wild feminine is revered. The bones hold lost and half-forgotten memories of Wild Woman. It is her connection to wildish nature that carries stories, dreams, words, and song. Wild Woman listens to what is seen and unseen, she whispers from our night dreams.

Kaye Dixon's central themes in her art are underpinned by a love of nature, mythology and a deep concern for the environment. She acknowledges the repression of women and the devastation of our environment and the strong link between the two. Kaye likes to re-imagine woman's place in the world. Kaye loves both digital photography and alternative photographic printing processes. Specialising in 19th century photographic printing techniques, with a concentration on gum bichromate, platinum, ziatype and cyanotype processes. In her recent works Kaye combines sculpture, (from artifacts found on her property) painting, and digital photography to produce her finished hand-made prints. Her images are exhibited internationally and nationally.

Simon Dubbeld

FILTH 2023

dirt collected from the entrance to the Castlemaine Art
Museum

Courtesy of the artist

This is a site responsive, ephemeral artwork. It is made on the wall of the museum, from dirt collected at the museum. It's quite possible that you contributed to its creation.

Simon Dubbeld is an emerging local artist. Simon studied visual art at RMIT, Melbourne and LaTrobe University, Bendigo.

Mark Dustin

Stock RMF-TX3 2022

screen print on glass

Courtesy of the artist

Stock RMF-TX3 is an analogue reproduction of a digitally sourced, media manufactured image, depicting an artificial paradise. The chosen stock image is an iconic symbol of the supposed overflowing purity of nature, which has been corrupted to become a mass-produced image, and consequently intended to be subconsciously consumed as the ultimate portrayal of the ideal. *Stock RMF-TX3* is an exploration of a yearning to expose the artificiality that exists in the creation of media images, alongside an exploration of the processes used, particularly photography and its potential for manipulation of the real.

Mark Dustin is an artist and arts educator whose practice is one of ongoing inquiry into image and materiality, an exploration of the artificial in the creation of media images, and experimentation with established definitions of art and print production. Dr Mark Dustin is a Senior Lecturer in Drawing and Printmaking at the Victorian College of the Arts, at the University of Melbourne. He has exhibited widely throughout Australia, New Zealand, The United Kingdom and Taiwan, where his work is held within private and public collections. Dustin has previously taught in several art and design institutions in Australia, New Zealand and the United Kingdom. He has been a finalist in a number of print art awards both nationally and internationally. Dustin holds a PhD and an MFA from the University of Auckland, New Zealand.

Rubyanna Edwards

Video Killed the Radio Star 2023

video

Courtesy of the artist

Video Killed the Radio Star can be read as an object, print, video, animation, painting, and drawing. Employing saturated colour and erratic movement the work becomes a disruptor to the conventional fixed print formula and hierarchical paper based medium. This work emerged frantically scribbled, layered, processed and reprocessed until the analogue and digital marks and gestures transformed radically into a window of electrified ethereal colour and line. The transient nature of my video work - as it exists in an age of overwhelming capitalist and technological absurdity - encourages a meditation on the fleeting instability of our perception of space in time. My recent practice examines the nature of intuition and the ways in which this manifests within 'new' or 'inter-media' creative production. Central to this idea, is the role that digitally applied colour plays in expression. In conjunction with my digital drawing practice, what evolves is neither an 'action painting' on canvas, nor an 'expressionist' drawing on paper, it is a facsimile of both imprinted within the illuminated layers of a 'screen'.

Rubyanna Edwards is an emerging Australian inter-media artist, with a background in Printmaking and Video. Currently, Rubyanna is undertaking their Bachelor of Arts (Fine Arts) (Honours) at RMIT. Drawing from the language of painting and drawing, their abstract work elicits tension between the analogue and the hyper digitised experience of colour in the contemporary world.

Matt Feder

THE FUTURE LOOKS BRIGHT 2023

screen print on Perspex and paper, foam, rubber, hook
unique state

Courtesy of the artist

THE FUTURE LOOKS BRIGHT is a response to the current arms race for new weapon technology, un-manned drones, nuclear submarines, and Hypersonic missiles. This print was constructed listening to and being influenced by the song *Final Day* (1980) by Young Marble giants, and how this song's themes are so relevant today (2023) history always seems to be repeating itself.



Matt Feder is an artist working on Wurundjeri land. Together with his partner Sarah Murphy, they run Troppo Print Studio in Coburg, Victoria. This is an open access print studio with strong links to the community, working primarily with screen printing on textiles and paper. Matt's practice includes but is not limited to printmaking and fibre/textile art. From creating large scale immersive sculptural installations, to smaller textile soft sculptures and prints. Matt graduated from RMIT in 2017 with honours in printmaking. Matt received his BFA in Printmaking at National Art School (Sydney) in 2016.

Silvi Glattauer

Tidal Flats 3 2022

photogravure

Courtesy of the artist

Tidal Flats 3 – from the series *Renegotiating the Landscape*. ‘Upside Down Country’ is a term frequently employed by First Nations landowners to encapsulate the upheaval of the natural landscape. The series *Renegotiating the Landscape* delves into the intricate realm of human impact in remote global regions. While essential for nurturing the land's vitality and safeguarding Country, our interventions often yield profoundly detrimental consequences to land resources. The *Tidal Flats* image serves as an abstract topographical storyboard, akin to textural braille. The rivers and creeks, the lifeblood of the terrain, bear the brunt of pollution, damming, course alterations, and desiccation. These 'visual texts' narrate the natural rhythms – such as the tidal cycles of Derby, Western Australia's mudflats. A Photogravure print, it harmoniously incorporates the subtle and astonishing colour pigments discovered in the Kimberley region. *Renegotiating the Landscape* prompts contemplation of humanity's role in reshaping land, forging a delicate equilibrium between essential interventions and reverence for nature's harmonious cadence.

Silvi Glattauer is a practicing photomedia artist from Melbourne, Australia. The central themes in Silvi's art works are underpinned by a love of nature and a deep concern for the environment, narrated through her personal references. Silvi's approach is to collect, to archive, to classify and to record. Combining multiple photographic techniques and a handmade aesthetic Silvi aims to create images that render time, place, and beauty palpable. In the process, her work invokes notions of materiality, object, and preciousness. Silvi's work is held in private and public collections, including the Murray Art Museum Albury (MAMA), Geelong Gallery, Melbourne Museum, National Library Australia, State Library Victoria, Monash Gallery of Art, local shire councils and regional galleries throughout Australia.

Andrew Gunnell

Postcard to Proximity – Cloud/Wave 2023

digital pigment, etching and screen print on paper

Courtesy of the artist

Post Card to Proximity – Cloud/Wave embeds an etching of a breaking wave into a digital photographic collage of cloud formations. Contrasting traditional and contemporary print technologies, the artwork attempts to visualises potential influences of contemporary mobilities and duration on perceptions of ocean, sky, and atmosphere. The postcard format of the print (14.8 x 10.5 cm) is used to offer a reference to consider the changing dynamics of digital and analogue communications. With the aim of encouraging a contemplation on the potential effects of compression and expansion in the realms between people and the natural world.

Andrew Gunnell is an Australian artist with a practice that examines the effects of digitisation on representations of natural phenomena and contemporary landscape. Andrew has participated in over 70 solo and group exhibitions. His work is held in several public and private collections, including the National Gallery of Australia, the Asia Pacific Photographic Archive, the Hong Kong Open Print Workshop, and the State Library of Victoria. He is the Print Studio Lead and Lecturer in the School of Art at RMIT University and is currently undertaking a PhD.

Robert Hague

Victoria 2023

hand-coloured, stone-lithograph on silk, with curtain rails
Courtesy of the artist

Glorious, yet grotesque. Victoria, who ruled carelessly over a starving Ireland (1845–1852, est. one million deaths) and drowned an exhausted China in opium, stands majestically before her floral (*S. tuberosum*) birthday fan (1858). Ubiquitous in marble, these statues dot the commonwealth of countries to remind us of our place... and yet curiously, they can be neutered by the mere splash of paint. Our lives are subject to the monarchy. Its power to deceive and intoxicate is a masterclass in control. The gold, crowns, silk, and ceremony, all seek to cheat us of the truth that we remain servants of a foreign land. During the recent coronation of King Charles, the Queen Victoria Statue (1907, Queen Victoria Gardens) was vandalised. The arguably juvenile act of throwing paint had inexplicably turned this symbol of power and prominence on its head. Art is like that.

Robert Hague, widely known for his sculpture, continues his interest in the object, to printmaking. Using everyday items of domestic art as vehicles for his ideas, Hague argues that decoration has meaning, that pattern has ownership and that these reflect a universal concern for a cultural belonging. From his studio in Newport, Robert Hague has exhibited widely and is represented in major public collections such as the National Gallery of Australia and the National Gallery of Victoria. Robert prints on a 40-year-old Charles Brand lithography press.

Deanna Hitti

N is for Naturalised 2023

artist book and Solander box, screen printed onto Somerset 175gsm, contact printed cyanotypes bleached with sodium carbonate, screen printed glue with heat pressed gold foil, Magna Print green ink, unique state
Courtesy of the artist

N is for Naturalised is a personal work reflecting on the disappearance of Lebanese language within my family while growing up in a bi-cultural home in Australia. Arabic was the first language I learnt to read, write, and speak as a child. I was taught English by my migrant mother in preparation for primary school. She used the Arabic language to describe how to draw/write the English alphabet. The work contains a scan of my mother's original arrival card, where she docked at Fremantle 4 June 1967. Enlarged to three meters in height, the card has been divided into a grid format, screen printed in gold foil and layered over the cyanotype printing process. This artist book has dual reading as it can be viewed within the tradition format of a book and as a large-scale work installed in a grid format. Both provide a contemplative space to reflect on cultural difference and what it means to be Australian both historically and in current times.

Deanna Hitti's multidisciplinary practice explores the nuanced relationships between Middle Eastern and Western cultures. Informed by her Lebanese heritage, Hitti's work often references historical and cultural material to reveal how perceptions of difference are constructed. Her large-scale prints and artist books employ various print methods, including cyanotypes, photography and screen printing. In a career spanning more than twenty years, Hitti has exhibited nationally and internationally. Her works have been shortlisted in numerous prizes and her artist book *Towla* won the Fremantle Arts Centre Print Award (2018). Her works have been acquired by major Australian collections including the State Library Victoria and the National Library of Australia.

Kathy Landvogt

Fugitive 2023

graphite, rice paper, coloured copper wire

Courtesy of the artist

Fugitive is a frottage print (rubbing) of another work by the artist, a 2D wire weaving entitled *Athena* (2020, coloured copper wire, 199 x 97 cm). In the graphite rubbing of this earlier work Kathy fuses an outline of her own body with the lacy patterns left by the knitted and looped wire of the original. The accidental juxtapositions that result construct the most obvious layer of the image. Around it is the remainder of the original woven wire form that has been faintly embossed into the rice-paper by rubbing without graphite. This is an ephemeral work, the paper's fragility showing marks of each handling as well as the memory of the original artwork. Within the layered marks left by this process are questions about what is gained by concealment versus display, by protection versus risk, and by the ritual of making itself.

Kathy Landvogt lives and works on Dja Dja Wurrung land. She knits and weaves wire, reworks hoarded materials into sculptural forms, stitches fibres and experiments with mixed media, allowing the materials and process to carry much of the story. Kathy's practice is grounded in probing her own historically situated context, informed by feminist understandings. Kathy has a non-traditional art education and is active in The Art Room community (Footscray, Melbourne). Kathy has participated in curated group exhibitions including at Divisions Gallery, Wangaratta Regional Gallery and Ballarat CraftLab (2022, 2023). Her work was recently featured in *TextielPlus*, a Netherlands-based contemporary textile art publication.

Kir Larwill

One Lovely Moment 2023

etching, monoprint, trace monotype, oil stick, Somerset paper on board

Courtesy of the artist

With printmaking, I'm always leaning towards something that mostly alludes me, achieving marks that are painterly, true to the gesture and feeling of drawing, both of which can easily be lost in moving from drawn line or brushstroke to plate in the making of a print. This piece comes from one lovely, extended, absorbed session, experimenting with materials, building up surface, using whatever methods I have at hand to create movement and composition that works. In its final form, it's about the joy of total absorption, and those small working moments when the rest of life falls away. Elusive, and lovely.

Kir Larwill – I draw, paint and make prints. I've been a finalist in Waverley Art Prize, Banyule Works on Paper, CAM Experimental Print Prize 2021, Mildura Triennale Print Prize, Inkmasters biennial print, and Swan Hill Print & Drawing Awards. I was part of founding Castlemaine Press, and am co-director of Artpuff in Castlemaine. I have exhibited steadily for over 20 years, most recently *Missing you already*, Boom Gallery, Geelong (2023) and, less so, *Footprints 16*, Counihan Gallery, Melbourne and *Background Collaborative Prints*, La Trobe University Visual Arts Centre, Bendigo (2011). My work is held in public and private collections.

Monica Lazzari

Untitled 2022

monotype/collage on paper

Courtesy of the artist and Arts Project Australia

Monica Lazzari's unique approach to printmaking does not shy away from materiality and exploring the textural elements of found objects. Lazzari incorporates bright splashes of colour and collage to create an organic and layered work. There is something ephemeral and observational to Lazzari's approach, a chance occurrence that the artist creates through her methodology. The use of collaged monotypes has produced a textural ground that appears to float above the vibrant yellow base. This depth creates a graphic interpretation of the limitations and expectations of the medium and content.

Monica Lazzari creates complex abstract paintings and collage incorporating bold colour fields, bright saturated colours, abstract shapes and geometric patterns. Vibrant and multi-layered, she employs a vast colour palette with meticulous and varied application of media. The works are active spaces, resonating with energy. Lazzari has been a regular studio artist at Arts Project Australia since 2006. She presented her first solo in 2021 and has been included in numerous group exhibitions since. Her work is held in national and international private and corporate collections.

Bruno Leti

Scanning Country Six 2022

archival inkjet print, on Entrata 300gsm paper

Courtesy of the artist

Scanning Country Six is one of a series of 8 inkjet prints. There is a complexity of layering printing inks over 3 of my original photographs as a triptych. They involve the idea of travelling through COUNTRY, aware of its multilayered cultural association and tradition... of Aboriginal and European art, into the tradition of Christian triptychs and Asian (RINPA) painted folding screens.

Bruno Leti is an artist based in Melbourne. His disciplines are painting, drawing, printmaking, photography and book arts. He is represented in national, state and regional galleries, as well as in university collections across Australia. His major arts awards include the Pollock-Krasner Foundation Grant (New York), a State Library Victoria Fellowship, and residences at the Australian National University in Canberra, Grafica-Uno in Milan, and the British School in Rome.

Marco Luccio

New York Mythic 7 2023

drypoint with plate tone on postcards, unique state
Courtesy of the artist

My work has often focused on civilisation, with depictions of the built environment, noisy street scenes and urban chaos. Working with postcards as a bridge between traditional and modern forms of communication, this current work explores both the personal histories of individuals and the broader history of civilisation, memory and humanity. In this the postcards also act as a vehicle for artistic discovery – they are as much a laboratory of ideas as they are finished works. They are testament to civilisation, our past remembered in tactile form, in fragile, archaeological time capsules.

Marco Luccio was born in Benevento near Naples in 1969. Luccio arrived in Australia in 1974. Luccio has an Honours Degree in Printmaking from RMIT University Melbourne. As a professional award-winning full-time artist, Luccio has held 50 solo exhibitions and has been selected and exhibited in over 208 group, curated and award shows. Luccio has also held several solo exhibitions in New York including twice at the Australian Consulate and at various commercial galleries and curated exhibitions in New York. Luccio has received several commissions and his work is represented in 42 public and corporate collections, including the New York Public Library, the Museum of the City of New York, the New York Historical Society, the National Gallery of Australia, the National Gallery of Victoria, the State Library of Victoria and the City of Melbourne. Luccio's work has been shortlisted for many major awards including twice for both the Dobell Drawing Prize and the Adelaide Perry Prize for Drawing amongst many others.

Michael Lye

Bamboo Rupture 2023

drypoint, monoprint

Courtesy of the artist

Gesturally moving through pulling, pushing and, ripping motions, *Bamboo Rupture* breaks down the ever moving sensations of multicultural identity in a continuously globalised society. 'Bamboo' inherently holds cultural and economic significance for the Asian community with deep ties to societal history and one's subconscious cultural identity. In diverting in between multiple cultural landscapes, migrant families through generations deal with complex identity and social issues. Though Bamboo is a marker for heritage, it acts two-fold within Western society. The term 'Bamboo Ceiling' coined by Jane Hyun, is used as a metaphor for the individual and cultural barriers Asian-Australians face in society. Working through these contexts, this artwork acts as a gestural representation of cultural displacement through the evasive movement of bamboo structures and an individual's constant battle to break through the 'Bamboo Ceiling'.

Michael Lye is an Asian-Australian Artist based in Melbourne, Australia. Working in both the digital, painter and traditional printmaking fields, his work discusses race, philosophical and scientific explorations through the use of playfully abstract and minimalistic formations. Either blissfully colourful or grotesquely visceral, Lye builds upon his own position as a multi-race artist to discuss the background stereotypes towards minorities in society, whilst focusing on generational displacement and its consequential environmental impacts. These directives follow through Lye's own practical discussion of the virtual and analog, emotional and scientific as a dual dialogue to the fabric of our reality.

Margaret Manchee

U & I 2023

paper, ink and copper leaf

Courtesy of the artist

The recurring motif 'circle' in my work came from my Indonesian and Chinese heritage. *U & I* is a tribute to my maternal grandmother, a devoted Buddhist. Within its composition, I've embedded an excerpt from *The Smaller Sukhavati-Vyuha Sutra*, a sacred text that our family chanted for eight hours following her passing. This work also serves as a visual reflection of the insights I have gained through my studies in non-dualistic meditation practices. The bowls themselves are meticulously adorned with etchings on Kozo paper, complemented by the delicate sheen of copper leaf gilding. My fondness for employing Kozo paper as a medium stems from its unique ability to harmonize flexibility and strength, mirroring the foundational principles of the 'Yin Yang' philosophy that resonates throughout Oriental thought.

Margaret Manchee, Chartered Accountant, combines a career in accounting with a fine art practice. She was born in Hong Kong and moved to Australia in the 1980s. Since graduating in Fine Art from the University of Melbourne – Victorian College of the Arts in 2008, she has been a printmaking teacher at Firestation Print Studio in Melbourne. She creates copper etchings, mono-printing, paintings/collages, Papier Mache and artist books. The recurring motif 'circle' in her work came from her Indonesian and Chinese heritage.

Kelly Manning

Creature Comforts 2023

polystyrene, etching ink and wool

Courtesy of the artist

Creature Comforts materialises from salvaged polystyrene, which was melted, infused with etching ink, and pouring the material into moulds created from collagraph plates. Manning's use of this ubiquitous, toxic and non-biodegradable product – now a global manufacturing and waste challenge of the highest order – powerfully conveys why we need the survival tools. Through her skilled yet experimental use of natural and 'man-made' materials, Manning's art speaks to the crisis of the Anthropocene Epoch at both the macro and micro, highlighting the enormity of our ongoing societal and cultural challenges while powerfully resonating, and connecting, at a personal level. Driven by an attitude she describes as 'survivalism', Manning's sculptural works have also taken the form of wearable objects – a combination of clothing, jewellery and body armour designed to both distinguish and importantly, protect the wearer. Manning's work serves as a playful and poetic catalyst for new thinking, and at best, change.

Kelly Manning is a multidisciplinary artist whose practice spans painting, drawing, sculpture, installation, and printmaking. Across her 30+ year career, her work has investigated the impact of trauma and its ongoing legacies, the development of and need for strategies of survival, the power of resilience, and the importance of hope. Manning has a Bachelor of Fine Arts Honours (Drawing), RMIT University, Melbourne (2002) and is currently undertaking a Master of Fine Arts at the Victorian College of the Arts at the University of Melbourne.

Aylsa McHugh

Damhan-allaidh 2023

digital print on aluminium

Courtesy of the artist

Damhan-allaidh is from my recent series titled *Numinous*. Numinous, a word coined by the German theologian Rudolf Otto, describes persons, things or situations having a deep emotional resonance, psychologically associated with experiences of the self. Referring to a dynamic agency or effect independent of the conscious will. According to Otto, it has a specific yet inexpressible quality. Usually this feeling, or the source of it, is interpreted as God, but for some it might be the Absolute, or the Ancestors, or the uncanny, or the supernatural. Paradoxically, this 'particular' state can take many forms. It can cause one to feel small and insignificant, but sometimes the self ceases to identify with the individual body and expands to become one with Everything. I am interested in the universal truths of these feelings and experiences.

Aylsa McHugh lives and works in Naarm, Australia. In 2002 she graduated with a Bachelor of Fine Arts in Sculpture from the Victorian College of the Arts, University of Melbourne. She has exhibited in Naarm (Melbourne), Eora (Sydney), Boorloo (Perth), London and Japan. Her work is held in private and public collections locally and internationally, including The National Gallery of Victoria, ACMI and The City of Melbourne Collection. She appropriates images found in magazines and books to create unsettling and elegant juxtapositions, these assemblages are compelling and perverse, disjointed and harmonious, a celebration of the uncanny and strangely beautiful.

Megan McPherson

Mending the visible rip 2023

rice paper, relief ink, pigment ink, archival pva, rice starch glue, Tyvek, coated metal rings

Courtesy of the artist and Queenscliff Gallery

In my practice, I attend to the emotional and cognitive affects of being in a place and space. In this grid work, *Mending the visible rip*, I work with the notion of repair of Country and discomfort in the world undergoing climate emergencies at every turn. These nations of repair and discomfort take the form as care in making, unmaking and remaking grids and measurements. I measure how discomfort ripples through and holds forms with both permeability and impermanence. I am considering how this affective heaviness permeates and measures what we do with these affects and anxieties. Both voluminous and weighty, the grids forms and hold anxious thoughts embedded in their folds.

Megan McPherson's overarching creative practice research focus is on printmaking, textiles and installations and their intersections in artistic, social and cultural production practices in materials and pedagogies. She explores this focus through artworks to explore identity, subjectivities, affect and agency. Megan's artwork has been exhibited nationally since 1988, with numerous group and individual exhibitions and has artworks in national, regional and private collections.

Sandra Minchin-Delohery

You Take My Breath Away 2022

embossed print of lungs with red ink and pearls

Courtesy of the artist

You Take My Breath Away is a direct response to my lived experience of chronic illness and interstitial lung disease due to having an autoimmune disorder called Scleroderma and polymyositis. My lungs are scared. Once a month I have an infusion of IVIG to help my condition and this is to stop my white blood cells from destroying my red blood cells. For this print, I embellished it with pearls as if they are slowly taking over the lungs like ulcers while transforming it into an ornamented object, and by doing so I suggest that sickness can be represented as beauty by altering the texture of the surface.

Sandra Minchin-Delohery is an Irish Australian artist, academic, performance artist, and disability advocate. She has developed a reputation for taking radical departures in mixed media, object-based work, live art, print, and photography. Her work is challenging, provocative, beautiful, and fragile. Minchin-Delohery has exhibited and presented work in Ireland, China, Italy, Poland, London, UAE, Berlin, Holland, and Australia. She won several awards for her work, among them more recently a Creative Inspiration Grant, and City of Melbourne Arts Grant and has given artist presentations on her work in the National Gallery Victoria, the National Portrait Gallery in Canberra, and St. Barts Pathology Museum in London. Minchin's current work deals with the intersection of beauty, subverting decoration, chronic illness, and the non-ideal body.

One-Three Collective

Fountain 2023

looped moving image, capturing processes of mechanical print reproduction on LED light matrix

Courtesy of the artist

Fountain is a reflected and repeating presentation of image reproduction. The work examines a functional role of print which is to move image information from place to place; from person to person; and from time to time. Considered from this perspective print offers advantages via replication, separation, and distance. *Fountain* captures a haunting face of this 'industry-of-distance' with the ecological portrait of a continually weeping waterfall. At the same time, *Fountain* offers a counterpoint; orienting away from the separation of individual artists and instead moving toward print-based collaboration. The result renegotiates a range of discreet and traditional binaries often associated with print – ink and paper; matrix and substrate; artist and printmaker; original and reproduction. By experimentally collecting and presenting these relationships for consideration as 'a print', *Fountain* circuitously visualises 'print production' as a method to reconsider an encounter with the present.

One-Three Collective is a project that invites print-based artists to work collaboratively with the same, or common, image information to produce print oriented, experimental images. Through the exploration of reproduction processes, they create artworks that challenge established print norms and examine evolving relationships between media, images, and artificiality. In a world where shared images are ubiquitous, *One-Three Collective* seeks to re-encode ambiguity and challenge notions of authenticity. Through their art, they invite viewers to question how and where an individual view begins or ends within the complex existence of contemporary images.

Chris Orr

Gethsemane Binary 2022

archival ink on 100% cotton rag

Courtesy of the artist

Gethsemane Binary is a melancholic wink at consumerism and spirituality. A dialogue between a certain past and an uncertain future. Reclaimed engravings of Renaissance images are layered with discarded laptop motherboards, scanned at ultra-high resolution to reveal surprising new views and landscapes. Technology is as omnipotent and omnipresent as religion once was, controlling what we see and feel, for better or worse. In the past, priests and preachers were the exclusive producers of cultural propaganda, but today this role is claimed by the ubiquity of our devices and our connections online. This work is a contemplation of this control of our hearts and minds; a moving 'patterning' of the contemporary and the classical.

Chris Orr is of European and Narungga descent. His work is an unorthodox assemblage of engravings blanketed in detritus and ephemera, most prominently the cartographic contortions of old motherboards. He has held three successful shows, *Bone Idol* (2015), *Conventicle* (2019) and *Sacellum* (2022). In 2020, he was acquired by the ACU Art Collection. He exhibited at the iconic Bakehouse Art Project (2022), was shortlisted for Banyule Award for Works on Paper (2019, 2021, 2023), Castlemaine Experimental Print Prize (2023) and Geelong Acquisitive Print Award (2021, 2023). He won the Ursula Hoff Institute Award 2023 and was acquired by Geelong Gallery.

Brenda Page

Descent 2023

glass, silver wire and screen printed enamels

Courtesy of the artist

Descent is an investigation of human experience and change. It explores the intricate tapestry of unravelling, influenced by any number of factors: time, health, trauma, etc. This piece speaks of transformation, revealing how these multifaceted elements mould us into unfamiliar shapes.

Descent follows the trajectory of a delicate psyche as it untangles, gradually succumbing to the chaos of incoherence. Rooted in my personal journey, *Descent* draws inspiration from my ongoing metamorphosis spurred by a chronic leukaemia diagnosis three years ago. The piece sums up my profound evolution, mirroring the sensation of estrangement from my own self – a sensation born from the unsettling partnership between body and illness. The undercurrent of this work is an intimate conversation with betrayal of the self, a constant companion in my internal dialogue. *Descent* talks to the journey of identity alteration, inviting viewers to confront the fragility of existence and the profound ways it can reshape who we are. Through my honest narrative, I invite you to share with me the face that emerges from the chaos of transformation.

Brenda Page's work explores our relationship with existence, drawing inspiration from the Victorian memento mori aesthetic, navigating themes of loss and mourning. As an artist she is not contained to a single technique, she works both sculpturally and in 2D. Frequently she works with cast, fused and blown glass, using them as a substrate for her painting and screen printed elements. She occasionally incorporates unconventional materials such as found objects and human hair to enhance the narrative. Brenda has a Bachelor of Ceramic Design majoring in glass from Monash University. Her work is represented in collections both domestically and internationally.

Kat Parker

Discarded II (Robust White-Eye) 2023

linocut on handmade paper, UV resin, shrink plastic, glue
Courtesy of the artist

The Robust White-Eye was a species endemic to Lord Howe Island. In 1918, black rats were accidentally introduced to the island when a ship ran aground. Within the next ten years, this species, along with many other bird species, was driven to extinction by the rats. A discarded species created from the discarded offcuts of other artworks, handmade into new paper, *Discarded II (Robust White-Eye)* serves to memorialise and inform. Utilising the reproducibility of linocut, the two-dimensional prints were layered, to create a life-size three-dimensional representation of the Robust White-Eye. The bird is frozen mid-flight, however any outside movement, such as a person walking by, creates subtle movement in the sculpture, reanimating this extinct species. It is only through our imagination, our stories and art, that the Robust White-Eye can come to life once more.

Kat Parker is an emerging artist based in Shepparton. She graduated from RMIT University with a Bachelor of Fine Art in 2021. Kat has an interest in the dysfunctional relationship humanity has with nature, with a particular focus on extinction. Her practice aims to raise awareness about, and memorialise, recent extinctions. By utilising both printmaking and paper art processes, she also intends to encourage an overall appreciation for, and love of, nature.

Catherine Pilgrim

His Story #31415 2023

stone lithography and hand colouring with tape to collage
unique state

Courtesy of the artist

His Story #31415 continues on from previous work exploring women of history in Central Victoria. To create a 'Unique State Collage' with this image I have cut multiple impressions from one edition – aiming to reflect the dress and its voluminous skirt. Unexpectedly, the resulting repetition of the drawing also suggests the anatomy under the skirt. History is most interesting to me where there are gaps in information and many unknowns. An abstract space where imperfections and incomplete narratives feed curiosity and drive a seductive kind of mystery. The numerical reference in the title is taken from the first numerals of Pi – a number that also has an abstract element. That is, Pi continues infinitely without pattern. The cutting of the prints was not measured but done according to 'eye' and like Pi without pattern or predictable relationship to other elements. And Pi is considered an 'irrational number'...

Catherine Pilgrim has exhibited widely since 1994 after studying lithography and drawing in Australia and USA. In 2011 Catherine completed her MFA (Research) at Monash University with research around the subjective process of capture in making a representational image. This highly nuanced work has been shortlisted for a number of prestigious awards and won an APW Collie Print Trust Scholarship for Emerging Printmakers. Collections include the National Gallery of Australia, NAB and Australian War Memorial. Catherine's recent work revolves around women of our complex history of Central Victoria and was selected for exhibition at the 11th International Printmaking Douro Biennial 2023.

Melissa Proposch

The Fall of the House of Clouds 2022–2023

Cloud Casket: antique jewellery case, laser engraved anodised aluminium and leather, vellum, ink; Maison de Visite Calling Cards: digital pigment print, baryta paper, mount card

Courtesy of the artist

The Fall of the House of Clouds is an ongoing work comprised of treasures that I have metaphorically retrieved from the haunted house of my psyche. Like haunted houses we suspect them of sentience. The work functions as a beholding device for communing with our ghosts in a form of parallel play. It speaks with the oracle's voice and carries secrets to be found and decoded within an evolving question and answer loop. Parts of this work are made for the human hand, calling us to hold and know them. Mirrors reflect what things are like rather than what they are. They illuminate a pathway that falls between the material world and our inner psychological life – a metaphorical reality. The clouds are portraits of my family – passed, present and as yet unborn. Hidden in a small cavity is a secret handmade print that you may never see.

Melissa Proposch is a practicing printmaker of some 30 years. She is a former publisher of *Trouble* magazine, lecturer in printmaking and drawing, a founding committee member of Castlemaine Press community access print studio, and currently, co-director of Artpuff gallery and workshop. Recent work has explored haunted houses, and printmaking and photography as independent and interdependent spectral technologies. This has led to work combining the tangible presence of printed and imprinted objects with the intangible histories of secondhand domestic items. She uses this vacillating palpability to invoke fissures in our everyday through which our ghosts might make themselves known.

Kat Rae

Unprint Rising 2023

365 shredded love letters, army bag

Courtesy of the artist

In 2017 Kat Rae's abusive husband, a veteran of the Australian Army, died by suicide. Death has a paper trail, particularly when that death is a direct result of the impacts of war. *Unprint Rising* explores the imprint of trauma by breaking down and creatively reinstating 365 love letters. Psychoanalyst John Bowlby's third stage of bereavement, 'reorganisation', sees the mourner realise that whilst their old life is changed forever, there can be a positive 'new normal'. Rae's weavings of re-organised print matter are an allegory that offers a way to see that all is not lost in the vast 'shredded-ness' of the 'unprint'.

Kat Rae is an emerging artist completing her Honours in print-informed fine art at RMIT, Naarm. Her work explores how place, memory and experience layer and mesh, and who/what is forgotten after the war. Kat served in the Australian Army for 20 years before deciding to become a full-time artist in 2019. Since then, her work has thrice been recognised in the Napier Waller Art Prize competition and she has exhibited in numerous group shows. She has her first two solo shows later this year.

Trudy Rice

My Heart Soars 2023

multi plate solar etchings and monotype work on paper
Courtesy of the artist and Queenscliff Gallery

Artists connect deeply; events and emotions can inspire their creations. I've discovered the beauty of poetry and have incorporated lines of my writing into my latest work. *My Heart Soars* was inspired by a response to this writing, an opportunity for me to learn and grow both on a personal and artistic level. The garden's beauty and serenity are a tonic and abundant source of comfort and restoration. Through my art, I aim to capture the essence of nature's ability to heal and uplift the human spirit.

Trudy Rice is a Melbourne artist, trained in an Advanced Diploma in Visual Art and Contemporary Craft, where she found a love of Printmaking. Recently selected as a finalist in the Burnie Print Prize, her nature-inspired artworks are created with many layers by combining various printmaking mediums. Her work can be seen on a 109-metre wallpaper mural at Blacktown Hospital, Sydney, a product collection in Australia Post Stores Nationally and a range of ECO linen/cotton. Her work is included in the State Library of Victoria, Olivia Newton-John Cancer and Wellness Centre and private collections in Australia, the US and the UK.

Odin Strbac Low

Untitled (Rust Perception) #5 2023

acrylic, copper powder, oxidiser on birch plywood, timber frame

Courtesy of the artist

In the epoch of the Anthropocene, we continue to considerably alter the environment and harmfully destroy natural ecosystems, processes, and species to the point of extinction. The genre of traditional and contemporary landscape photography often ignores these realities, carelessly focussing on aesthetic appeal and perpetuating an idyllic narrative of a *sublime* and *controlled* world. My work destabilises this form of photography, instead utilising an experimental screen print approach with metal powder and patina to visually depict decay. Artificially growing on its wooden surface, the true nature of this decay is questioned, subject to change as time naturally contributes to its corrosion. By presenting a scene that stands like a motionless human figure, a call to pause and engage in introspection emerges. Rather than a visual element on a wall to be easily overlooked, this deliberate anthropomorphism meets you where you stand as an entity.

Odin Strbac Low is an emerging artist currently pursuing a Bachelor of Fine Arts in Printmaking at RMIT University, residing and practicing in Naarm (Melbourne). With a focus on screenprinting, intaglio, and electronic synthesis, his works are formulated by both analogue and digital modes of making. Informed by a background in History and Philosophy of Science, the artist explores the intricate ecological web we influence and inhabit. Central to his practice is an engagement with the natural world—scenes and sounds which are fleeting in the presence of human-induced climate change.

Marika Strohschnieder

Cassock – Litany of words 2023

cotton fabric, bamboo fibre, synthetic polymer paint, ostrich eggshell, brass, gold plated brass, Ruby, sterling silver

Courtesy of the artist

Over several weeks Marika collected a range of news headlines which she then handprinted onto fabric strips. Using a countermarch loom, warped with bamboo fibre, she then wove the printed strips into panels - the words from the headlines were materially and symbolically woven into the fabric. In assembling the cassock Marika fitted a metallic gold, flesh-coloured lining to represent reflection, contemplation and a human connection. The piece was further embellished with a dramatic centrepiece consisting of gold chains supporting a ruby decorated ostrich egg shell in a reference to liturgical jewellery. Marika believes the work can be read or interpreted in many ways. For her though, she sees it as symbolising the weight we each carry on our shoulders - the effects of the sermon-like “litany of words” we are exposed to through politics, religion and the relentless daily news cycles.

Marika Strohschnieder is a multidisciplinary artist with formal training as a stone sculptor, fine art conservator and jewellery designer. Having worked in a wide range of art institutions has inspired a diverse practice as an artist and encouraged experimentation. The use of text has been a feature of Marika’s work with techniques including 3D-printing, roller printing, letter stamping and the use of hand printed vintage letterpress type. In 2017 Marika established Studio LUX, a jewellery and sculpture studio in the Macedon Ranges in Victoria. Marika has a particular interest in jewellery, sculpture and wearable art.

Clayton Tremlett

History Lesson 2023

screen print on repurposed school map (circa 1927)

unique state

Courtesy of the artist

History Lesson continues my interest in reinterpreting Australian history as it was presented and produced using industrial printing processes. I first encountered this school map (first printed in 1927) as it was being discarded by a local secondary college. What struck me, was how much of our European history before 1770, is not accredited or taught as part of our multi-cultural evolution. As I studied the map further, I came to the realisation that it was also a detailed visual history of Australia's COLONISATION, under the guise of "discoveries". All that was needed was the acknowledgement of the word and the addition of the definition, to be more historically accurate.

Clayton Tremlett was born in 1964, he studied Painting and Printmaking at Charles Sturt University between 1980 and 1984. His works draw explicitly from Australian history and culture, following sustained periods of research. He is renowned for his linocut portraiture; however, he also works with etching and screen printing to produce wallpapers, artist's books, installations, editioned and unique state prints. He is represented in the Australian National Gallery, Bendigo, Geelong, Castlemaine, Hamilton, Mornington Peninsula, Wangaratta and State Library of Victoria collections.

Kylie Watson

The Sea 2023

linocuts, threads, collagraph

Courtesy of the artist

This artist book contains many layers and images that have been handprinted, torn, restitched and then sewn together which exposes the thread or spine of the book itself. The title *The Sea* refers to the body as a motif, a place that became a sea of grief. I have an interest in creating relief blocks that hint at the tonality of intaglio work by using highly detailed lines and use a variety of Japanese papers when printing my work.

Kylie Watson studied fine arts and majored in Printmaking at the University of Wollongong. Further studies at RMIT in Melbourne followed by a MA in Printmaking while having her family led to the discovery of relief print work as a methodology that suited her environment. Her current practice is led by the development of hand-sewn and scroll-like artist books as an expression of grief and loss.

Michael Wolfe

Generate Variations: Abstract etching of Castlemaine

Victoria landscape in the style of Michael Wolfe 2023

AI, pigment print

Courtesy of DALL-E

Here's the new thing: it does what it says on the box. Not articulate intelligence. Not even awesome intelligence. No, it's Artificial Intelligence. A big bowl of sugar saturated hyperbole drowning in an orgy of rapacious dumbf*#kery. Reality 2.0, yet another version of the gaudy flightless parrot battering into the mirror of self-regard. Hubris and stupidity repackaged in bright new seasons colours readymade for conspicuous consumption and immediate obsolescence. Or it would be if we only heeded the immortal words of the immutable king, 'Here's where life's dream lies disillusioned (disillusioned), The edge of re-al-ity (bom bom bompabombom)'. Elvis knew a thing or two about augmented reality, myth making and killer sandwiches. Sure, he could sing a bit and was objectively quite beautiful when young, but he was almost entirely artificial, a projection, an idea, a creation, a god, a monster. A lovely lump of clay. An empty vessel. Our favourite pop art plaything, until he wasn't. Fat, bloated and dead on the dunny. Quite the legacy. Anyway, it's all fun and games until Skynet becomes sentient then we're totally f*#ked.

Michael Wolfe is an innovative artist who weaves enchanting tales through his masterful creations. Born with an insatiable curiosity, he delves into diverse artistic mediums, from mesmerizing oil paintings to captivating sculptures, and thought-provoking installations. His art transcends boundaries, evoking emotions and sparking introspection in viewers. With a deep appreciation for nature's beauty and human complexity, Michael's works often explore the delicate balance between the two. He draws inspiration from his global travels and life's profound experiences, infusing his art with authenticity and raw emotion. Through his remarkable talent, Michael Wolfe continues to leave an indelible mark on the art world, captivating hearts worldwide. *Generated by ChatGPT.*

Lala Zarei

To the sky with hopes and dreams: Images of retracing the past 2023

printed images on ceramic, melted glass

Courtesy of the artist

Through a blend of printmaking, collage, pottery, and ceramics, I delve into personal experiences woven with societal themes. With a focus on autoethnography, archives, memory, and migrations, this project interweaves my narrative with broader narratives. My pottery, adorned with printed images, pays homage to ancient Iranian pottery while recognizing migrant complexities, uncertainties, and tensions.

Experimenting with diverse pottery forms and printmaking on ceramics, I probe the essence of belonging. I analyse Middle Eastern archives to grasp the imagery and forms of domestic ceramics, particularly in Iran. Relocating to Australia profoundly impacted my artistic journey, fuelling an in-depth exploration of autoethnography for a more equitable world.

Through storytelling and self-reflection, I hope to inspire positive change and encourage others to embrace their own unique stories, celebrating the diversity of our shared humanity.

Lala Zarei, an Iranian-Australian artist, excels in printmaking, watercolour, and a range of artistic expressions. With expertise spanning printing, drawing, painting, bookbinding, ceramics, sculpture, and photography, she showcases her creations in solo and group exhibitions. Lala's art is born from her unwavering passion, as she delves into novel concepts and shares her life narrative. Since settling in Australia in 2018, she endeavours to capture her Middle Eastern upbringing and womanhood. Despite the challenges of immigration, her artwork remains profoundly influenced by her diverse experiences, encompassing travel, migration, diverse locales, and the memories that have shaped her individuality.